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A VIRGINIA EVENING  
By John F. Earhart  
Prize Picture at Cincinnati Exhibition

## GLEANINGS FROM AMERICAN ART CENTERS

Opinions differ widely as to the merits of the current exhibition of the Society of American Artists. Our critic declares that ordinarily discussing the annual exhibition of the society one finds little difficulty in omitting mention of picture after picture, for the reason that they are not worth while. In the present show, however, he thinks the temptation is strong to speak of each work individually; for he declares it is unquestionably not only the strongest but the most pleasing exhibition the society has held in recent years. The work of the hanging committee, he says, has been well done, and all of the galleries, even the two small, dark ones, are full of really excellent pictures. Then, too, in his opinion, there is a pleasing variety of landscapes, portraits, figure studies, marines, and sculptures, the only weak point in the general high level reached being in the symbolical figure studies, some of which are disappointing in the extreme. Another critic remarks: This year the society has reached the silver anniversary of its exhibitions. To those who can look back over the past twenty-five years to its foundation I wonder whether the present showing seems to be commensurate with the early promise? The society in its original intention was largely a protest against the exclu-

siveness of the older organization, a reaction from the decrepitude with which the latter was bedridden. Would it not be possible on the present occasion to point to pictures which could only have been admitted to the walls because they were presented by a member of the society—pictures so bad that the society stultifies its traditions by exhibiting them? Is there no instance of the meritorious work of the young painter having been rejected because, forsooth, there was no room to hang it, although it had been accepted by the jury? And as to decrepitude—do the examples by Messrs. Cox and Chase and Thayer, to mention some of the oldest members, represent any development of their respective powers? While, as a crowning act of stultification, all the worse that it involves a tactless blundering, the society affronts an artist who, more than others, has directly and indirectly influenced American art, and is an artist of unique and world-wide reputation—Whistler. Really, this silver anniversary is not entirely an occasion for universal handshakings and congratulations. The foregoing are given here simply as conflicting opinions.

\* The fifth annual exhibition of the Society of Landscape-Painters



LINGERING SNOW  
By F. J. Girardin  
Prize Picture at Cincinnati Exhibition

was recently held in New York. The exhibitors were George H. Bogert, William A. Coffin, Walter Clarke, Bruce Crane, R. Swain Gifford, George Inness, Jr., Carleton Wiggins, Leonard Ochtman, and Frederick W. Kost. This year's exhibition was exceptionally interesting and was deemed better than many of its predecessors.

\* Gayety of heart and interest in things human are, in the opinion

of a local reviewer, the keynotes of the fifteenth annual exhibition of water-colors, pastels, and miniatures by American artists at the Art Institute, Chicago. It is an exhilarating picture show and stimulates enthusiasm for art in crayon and aquarelle. As usual there is a wide range of subject, but the tendency is to trifle with realities rather than soar with the ideal, and the influence of the decorative feeling which has been inspired by the art crafts betrays itself in charming poster effects and play with color schemes and fanciful design. Variety in arrangement enhances the attractiveness of the

LITTLE MISS A.  
By E. I. Ames

galleries. The large southwest room contains groups from the admirable collection contributed by the Boston Water-Color Club and works by local artists; the second room is devoted to pictures from New York and Philadelphia; the third to the second annual exhibition of the Society of Illustrators, which in itself is exceedingly interesting; the fourth small gallery to the remaining illustrators and local art; and the large southeast hall to a representative array of American pastels and water-colors from all parts of the country. But twenty-



seven Chicago artists entered the lists, and of these fourteen are women. Last year landscapes and marines led in favor. This season figure pieces and portraiture are popular. The miniature of Lolita Armour, by E. I. Ames, excites special attention, partly by the notoriety given the child by her misfortune and partly by the fine quality of the work. It has been painted with the same clever touches that this miniaturist gives to all his work. The child, simply dressed



WOODS INTERIOR  
By Paul Eschenbach  
Prize Picture at Cincinnati Exhibition

in white, sits, childlike, with folded arms, leaning back in her chair in an attitude of repose. In point of pose, delicacy of coloring, and excellence of likeness this portrait is one of the best things Mr. Ames has done.

\* The spring exhibition of the Cincinnati Art Club, which closed in April, was the most successful ever held, both financially and artistically. There were ninety-three pictures representing thirty-five exhibitors. Several well-known art patrons who are associate members of the club contributed a liberal amount of money for the purchase of pictures for the club's gallery. The pictures were selected by a committee, and resulted in the choice of Frank Girardin's

"Lingering Snow," J. F. Earhart's "A Virginia Evening," and Paul Eschenbach's "Woods Interior." These pictures attracted much attention during the exhibition. In addition to the prize pictures a number of others were sold at fairly good prices. In the poster competition Enno Meyer was awarded the prize of fifty dollars for a very graceful design. Among the most notable pictures in the exhibition were Mr. Farny's "Treed," which was true to Indian life, Paul Jones's pleasing "Impatience," Frank Duveneck's "Portrait of His Mother," J. F. Earhart's "Fog in the Valley," C. T. Webber's "Portrait of a Lady," F. J. Girardin's "Home, Sweet Home," H. T. Beall's "Portrait of a Child," and J. H. Sharp's Indian Portraits.

Not since the arts and crafts exhibition, a year or more ago, has an exhibit of so wide scope and comprehensive character, so representative of the best in local art, been held in Rhode Island as the one recently opened at the Rhode Island School of Design. The exhibition is held in commemoration of the twenty-fifth anniversary of the founding of the school, and comprises examples of the work of the alumni and teachers of the school in painting, sculpture, architecture, mechanics, decorative designs, and illustrations; pastels,



COAST OF CORNWALL  
By William Wendt



CORNWALL VILLAGE  
By William Wendt

posters, and book covers; ceramics, carved and stained wood; leather work, metal work, enamels, art photography, basketry, engraving, designs for monuments, and stained glass. It is seldom that an exhibit in which so much real talent in such widely varying directions is displayed could be got together by any art school of the same character in the country. The local artists, almost all of whom have at some time been connected with the school as students or teachers, are represented by some of their best work, while many of the alumni who have distinguished themselves in various lines in the outside world are also admirably represented. It would be difficult in the space at command to give a description of the collection in detail. It is admirably arranged, the oil-paintings and water-colors being grouped on the walls of the two small galleries, while the large front room on the first floor is devoted entirely to the display of arts and crafts. Seldom have the local artists been seen to such advantage as in the two rooms devoted to paintings. The majority of the pictures hung have been seen in various exhibitions from time to time, but in almost every case the artist has been at pains to send his best work, so that the collection is of an unusually high standard.

\* An uncommonly good exhibition, in fact one of the very best water-color exhibitions the Boston Art Club has ever had, was its sixty-eighth, recently held at the Art Club galleries. The pictures were hung admirably. The most notable paintings were by Blommers, Horatio Walker, Winslow Homer, William J. Kaula, Maurice Fromkes, Clara Weaver Parrish, Charles P. Gruppe, Albert Prentice Button, Reynolds Beal, C. D. Weldon, Clara T. MacChesney, Fernand Lungren, Sears Gallagher, Louis Kronberg, and H. Nakagawa.

\* The art committee of the National Arts Club has arranged a small exhibition of American pictures coming under the head of "ideal art," by which is meant figure art that has no portrait or anecdotal side. Among the painters represented, besides the deceased Thomas Cole and Henry Peters Gray, are John La Farge, Albert P. Ryder, Abbott H. Thayer, E. D. Bell, Walter Shirlaw, R. V. V. Sewell, Mrs. Amanda Brewster Sewell, Elliott Daingerfield, Frederick Ballard Williams, William Fair Kline, H. B. Fuller, Louis Loeb, Mary L. Macomber, and Louise Cox.

\* The San Francisco Art Association recently opened with an exhibition of oils and sculpture. The exhibition took place at the Mark Hopkins Institute of Art.

\* The tenth annual exhibition of the Cincinnati Museum Association will be opened to the public at the Art Museum building in Eden Park on May 23d. It is open to works of American artists, not before publicly shown in Cincinnati, and executed in any appropriate medium. Exhibits must be delivered by May 23d.

\* The Varied Industries Building at St. Louis will be decorated with a seated figure of Painting by Louis Saint Gaudens and one of Sculpture by Daniel C. French. There are six figures in commission for the main portico. C. F. Hammann will model one to represent Modern Art, Carl Tefft has Renaissance Art, Johannes Gelert Gothic Art, F. E. Elwell Classic Art, Herman L. Linder Oriental Art, and A. Jaegers Egyptian Art. In the panels above the entrances will be bas-reliefs by H. A. McNeil. There will be twenty-two portrait medallions on the frieze of the main building representing architects, sculptors, and painters, modeled by G. T. Bruster and Otilio Piccirilli. Large niches at the corners of the main façade will contain bronze figures of Truth by Charles Graffy and Nature by Philip Martiny. At the top of the pediment above the chief entrance will be a seated figure of Inspiration, by Andrew O'Connor. At the corners above this pediment two griffins in hammered copper will be supplied by Phimister Proctor.

\* Advices from St. Louis state that at the meeting of the executive committee of the St. Louis Fair recently contracts were awarded to six sculptors: George J. Zolney, New York, two models of seated figures for the Transportation Building; Michael Tonetti,

New York, model of portrait statue for entrance to the Manufacturers' Building representing Charles Goodyear; E. H. Bushbrown, New York, model of portrait statue of Horace Mann, for entrance to the Education Building; Melva Beatrice Wilson, New York, two models of spandrel figures for the east and north fronts of the Machinery Building; Daniel C. French, New York, one model portrait statue, representing Napoleon; Max Mauch, Chicago, model of statue representing John Gobelins, for entrance to the Varied Industries Building.

\* Illinois has appropriated two hundred and fifty thousand dollars for the sculptural work upon her state buildings at St. Louis next year. Mr. Mulligan, the Chicago sculptor, has already made sketch models for groups surmounting the state building. A young woman surrounded by younger girls bearing flowers will symbolize the flora of the state, while a farmer accompanied by boys carrying stalks of corn will represent the crops. On one side of the great doorway of the Illinois building will stand a statue of Grant, and on the other side one of Lincoln freeing a slave mother and child. There will also be groups of the noted Illinois soldiers who served in the Civil and Spanish wars.

\* A check for five hundred thousand dollars has been received by the trustees of the Metropolitan Museum of Art as the first payment on the bequest made to the museum under the will of the late Jacob S. Rogers, the millionaire locomotive builder of Paterson, New Jersey. Further payments are expected to follow in the regular course of the settlement of the estate, and it is said that the amount which the museum is likely to receive will aggregate at least \$6,000,000. Mr. Rogers died in July of 1901, and an inventory of his personal estate showed \$5,543,489. In addition to that there was about \$2,000,000 of real estate. The great bulk of the property was left to the Metropolitan Museum under Mr. Rogers's will, for the private bequests amounted to not more than \$300,000. There is at present a suit on in the New Jersey courts over one fund of \$200,000 established by the will for the purpose of paying two annuities of \$500 each. The Metropolitan Museum seeks to have such annuities bought out of the fund, and the balance of the money turned over to it as residuary legatee, or else to be allowed to take the \$200,000 and assume the payment of the annuities.

\* Friends of J. Pierpont Morgan are responsible for the statement that he contemplates building a splendid art museum where his great collection of art treasures will be housed and be free to the inspection of the American people. If Mr. Morgan's plans are carried out his institution will be monumental in scope and will contain the cream of the art treasures of the world. Mr. Morgan now owns several million dollars' worth of art objects, which are scattered about on the continent. He has made no attempt to bring them to this country on

account of the tariff. They will be admitted free of duty, however, should he bring them here for presentation to a public institution.

\* P. A. B. Widener, the capitalist and traction magnate, has offered to the city of Philadelphia his entire art collection, providing an art museum is erected at the Green Street entrance to Fairmount Park. Mr. Widener says also that the collection of Mr. and Mrs. W. P. Wilstach will be added to his. The proposal was made to Mayor Weaver, who says he can see no reason why the project cannot be accomplished.

\* Ralph A. Blakelock, whose rank as landscape-painter is now placed very high, but from whom recognition by the public was withheld until too late to save him from the sad effects of deprivation and suffering, is the subject of an urgent appeal sent out by a committee of well-known artists and collectors, whose chairman is Carleton Wiggins, Louis P. Dressar being secretary, and William T. Evans treasurer. The appeal recites that Mr. Blakelock is now in the state insane asylum at Middletown, New York, and that his condition is "directly traceable to poverty and discouragement." Mr. Blakelock's wife and family, consisting of eight minor children, were recently discovered to be in a state of extreme destitution, and their immediate wants supplied by brother artists. At a meeting at the Lotos Club on January 19th, a committee was named to solicit aid, under the name of "The Ralph A. Blakelock Relief Fund," and subscriptions have already been received. The treasurer, William T. Evans, may be addressed at the corner of Broadway and Grand Street. The fund is intended to safeguard the future of the painter and his family.

\* Philip Martiny, the sculptor, has been awarded the prize in the competition for the best design for a monument to commemorate the landing at Newport, in 1777, of Admiral de Ternay, with a force of six thousand French troops.

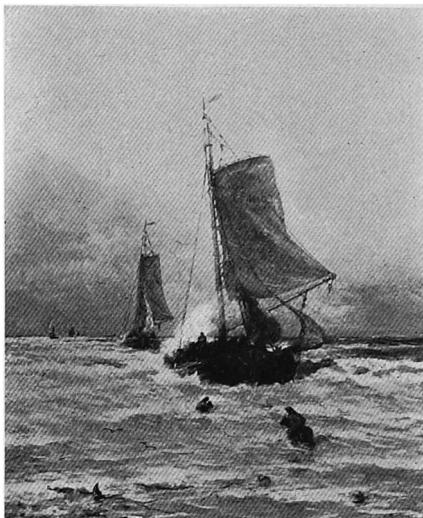
\* The Boston Museum of Fine Arts has just received a bequest from the late Miss Harriet Thayer Walker, a large collection of miniatures containing portraits of members of the Bourbon and Bonaparte dynasties—fifty-nine in all—together with a large cameo and a cross of the Legion of Honor.

\* The clay model for a statue of the late President McKinley, which is to be cast in bronze, and erected in Adams, Massachusetts, by an association of which John A. McCall and William B. Plunkett are officers, was exhibited by the sculptor, Augustus Lakeman, recently, at his studio in New York. The statue is eight feet high. Mr. McKinley is represented standing with the left arm outstretched in an attitude of warning, while he leans with the other arm upon a pedestal partly covered with the American flag. The monument commemorates the part of the late President in the Spanish War.

\* Advices from Bellefonte state that the committee selected in January, 1895, to erect a monument to the memory of Pennsylvania's

war governor, Andrew Gregg Curtin, has accepted a design for a soldiers' and sailors' monument in connection with a Curtin memorial, and it is expected that work will be begun in the near future. The design is the work of George Grey Barnard, of New York. The monument will be sixty feet wide, twenty-five feet high in the center entablature, and eighteen feet high in the sides. It is to be of dark Italian marble, and will be without other ornamentation than two marble groups, one on either end, each sixteen by eighteen feet in size. One group represents "War" and the other the "Call to Arms." Immediately in front of the entablature and on a pedestal removed from the base of the monument five or six feet will be an heroic statue of Governor Curtin in bronze. It will represent the governor in the act of presenting a flag to a group of soldiers about to start for the front. The committee of design includes Dr. George W. Atherton, chairman, Mrs. Curth, General James A. Beaver, John Hamilton, Captains C. T. Fryberger, Samuel Bennison, S. H. Williams, and others. It had been arranged to erect the monument in the center of the public square, but its size will not permit of it being placed there. A more suitable location, in the front of the court-house lawn, will also probably have to be abandoned for the same reason, and now the committee has under consideration a location on the hill in the public park. The entire cost of the monument will be about fifty thousand dollars, almost all of which has been raised.

At the annual art exhibition of the Salmagundi Club, which closed recently, the following artists sold their pictures: Parker Mann, \$100; Orlando Rowland, \$150; W. Verplanck Birkley, \$200; Frederick Ballard Williams, \$450; E. M. Bicknell, \$150; H. N. Hynemann, \$300; "Death of the First Born," by W. H. Drake, winner of the Inness prize, \$300; Walter L. Palmer, \$150; D. T. Que, \$175; Carle J. Blenner, \$350; Herbert A. Levy, \$500.



WEIGHING ANCHOR  
By Hendrik William Mesdag